THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 237. *Monday, Aug.* 19, 1822. *Price* 1*d*.

HAY-MARKET.

On Saturday last, the Opera of *The Barber of Seville*, was performed at this Theatre, for the first time, and offered a further opportunity to the public of knowing and appreciating the talents of Miss Paton, both as a singer and as an actress. Never was success in these combined exertions more complete, in so young a performer; the applause of a crowded house followed every song and duet, in which she, in her character of *Rosina*, was engaged. The music of this Opera is scientific and beautiful, and difficult of execution, (at least in the part assigned to this young lady) but she soon evinced to the public that her powers and sweetness of voice were fully adequate to the occasion. The duet from the Balcony, with which the Opera is opened, and which is sung by her and *Fiorello*, (Mr. Leoni Lee) was encored, as was also her *Bravura song*, in the first act, "*Tyrant soon I'll burst thy chains*," and in the repetition, (notwithstanding the great exertion it requires) she even excelled herself, and redoubled the applause she had previously received. The scene in which she had most occasion to display her combined powers of singing and acting was in the song in the third act, in which she accompanies herself on the *piano-forte*, and suites the action, or rather the features and gestures to the word, when seated at the instrument between her old guardian and lover, *Doctor Bartolo*, (Mr. Williams) and her younger lover, *Count Almaviva*, (Mr. Jones) under the feigned character of her music-master. In that assumed part the Count, at the conclusion of Rosina's song, exclaims, '*Charming voice and excellent performance!*' the applicability of which, expression was soon caught by the discriminating portion of the audience, and caused a repetition of the call of "encore," but considerate motives appeared to intervene, and prevented the generality of the audience from persisting in it. They were much gratified by her singing that song twice: even the prelude to it was so admirably performed by her on the piano, as to signalize her also as an instrumental musician: the approbation of the public thus strongly, and decidedly, expressed, must be highly gratifying to this young and most promising actress; and much praise is, of course, due to the proprietor and manager of this theatre, for thus discerning native talent, and calling forth, under their auspices, its exertions for the public entertainment. It is rumoured that Miss Paton is engaged here for three years.

and that she has also entered into a similar engagement with the managers of Covent Garden theatre.

The other performers in the Opera need not be animadverted upon, their respective abilities being already so well known by the public.

Besides the Opera there were two other pieces performed, viz.—*The Wedding Day*, and *Katherine and Petruchio*, in the former Mrs. CHATTERLEY, and Mr. TERRY displayed their usual and great talents for comic acting, and in the latter, Mr. C. KEMBLE, and Mrs. H. JOHNSTON afforded in the most effective manner, a useful lesson as to conjugal harmony.

ENGLISH OPERA HOUSE.

THE reception of *Gil Blas*, by a numerous audience, on Saturday evening, was very favorable, and the piece is now quite established in public favor. Some critics have in the same breath said, that the novel of Gil Blas did not afford proper materials for a drama, and yet that the authors of the present piece were to blame for adding to or varying the story! Rigid criticism is very unnecessary, with regard to a drama of this kind; and, as we are entertained, it matters not whether Gil Blas does or says things which are not in the novel. The music is very pleasing, and several songs were encored.

The new Scottish Melo-drama, in 2 acts, called

Gordon, the Gypsey.

The Music by Mr. WATSON. The Scenery by Messrs Thiselton, Smith, and Assistants.

The Melo-drama produced under the direction of Mr. T. P. COOKE.

Gordon, the Gypsey, Mr. T. P. COOKE,
Gavin Cameron, Mr. ROWBOTHAM,
Mc. Iron, Mr. CALLAHAN,
Mr. Gillispie Farantosh, Mr. WILKINSON,
Dunbar, Mr. BROADHURST,
Griffin Le Noir, Mr. SALTER,
Officer, Mr. JOHNSON, Donald Mc. Whiffler, Mr. TURNOUR,
Saunders Mc. Farlane, Mr. PROUD,
Messrs. Bemetzrieder, Bowman, Buxton, Hill, Jones, Lodge, Povey, Shaw, Smith, Tett, Willis.
Alice, Miss CARR, Marian Moonie, Mrs. BRYAN,
Dame Bawbie, Mrs. JERROLD.

In Act I. The celebrated "Gypsies Glee," [*by the late Mr. Reeve.*]
By Miss HOLDAWAY, Mr. J. BLAND, and Mr. H. PHILLIPS.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and Sold by CHAPPEL and Son, Royal-Exchange.

Theatre Royal, English Opera House.

This Evening will be performed (4th time) a new Operatic Drama, Founded on the History of the Spanish Adventurer at 3 stages of his life, which includes a period of 35 Years.

GIL BLAS!

At 17, 25, 52.

A Prologue will be Spoken by Mr. BARTLEY.

In Acts 1. & 2. the Scene is laid at PENNAFLOR, & in its neighbourhood

Gil Blas, (aged Seventeen) Miss KELLY,
Gil Perez, (the Canon) Mr. W. BENNETT, Corcuelo, Mr. SALTER,
Picaro, (an adept in disguise) Mr. WRENCH,
Rolando, (Captain of Banditti) Mr. T. P. COOKE,
Ambrose de Lamela, Lope, | his associates { Mr. WILKINSON, Mr. CALLAHAN
Domingo, (an old Negro attendant in the Cavern) Mr. J. KNIGHT,
Robbers, Messrs. Lodge, Hill, Proud, Povey, Tett, &c.
Donna Mencia, Miss CAREW, Leonarda (Cavern Cook) Mrs. BRYAN

Between the 2nd and 3rd acts, the audience will suppose a lapse of Eight Years

In Act 3rd, the Scene is at VALLADOLID.

Gil Blas, (aged 25, naturally grown and altered) Mr. PEARMAN,
Don Fernando, (Brother to Donna Mencia) Mr. J. BLAND,
Count de Polan, (Father of Donna Mencia) Mr. JOHNSON,
Picaro, (8 years older, but not better) Mr. WRENCH
Rolando, (also 8 years older in iniquity) Mr. T. P. COOKE,
Ambrose, (8 years escaped from the hangman) Mr. WILKINSON,
Father Augustine, Mr. H. PHILLIPS,
Servants, Messrs. Brown and Jenkinson.
Donna Mencia, (8 years in love with Gil Blas) Miss CAREW.

The patience of the audience will be tresspassed upon between the 3rd and 4th acts for a further period of 27 years, and the History of Gil Blas here begins where the Novel has concluded.

In Acts 4th and 5th, the Scene is at MADRID, and its Vicinity.

Gil Blas, (aged 52) Mr. BARTLEY,
Philip IV. of Spain, (under the assumed characters of a Knight of Calatrava, the Duke of Lerma, and a Stranger) Mr. ROWBOTHAM,
Don Gaston, (in love with Antonia) Mr. BROADHURST,
Picaro, (reformed into a Secretary, & transformed into a Pedlar,) Mr. WRENCH,
Rolando, (an old rogue, and Jailor of a dungeon) Mr. T. P. COOKE,
Peasants, Guards, Alguazils, Messrs. Turnour, Willis, Bowman, &c.
Antonia, (Daughter of Gil Blas, and very like her father when he was Seventeen) Miss KELLY,
Marietta, (her attendant) Miss POVEY.
Spanish Girls, Miss HOLDAWAY and Miss SOUTHWELL.
Peasants, Messdms. Vidall, Thomlinson, Brown, Jerreld, Gould, &c.

Great Variety of New Scenery.

To conclude with,—See the opposite page.

Theatre Royal, Hay-Market.

This Evening, 2nd time, an Opera in 3 acts, called The

Barber of Seville.

With New Scenes and Dresses.

Count Almaviva, Mr. JONES,
Basil, Mr. BROUGH, Argus, Mr. HAMMOND,
Doctor Bartolo, Mr. WILLIAMS,
Figaro, Mr. LISTON,
Notary, Mr. RAYMOND, Alguazil, Mr. COVENEY
Fiorello, Mr. LEONI LEE,
Tallboy, Mr. EBSWORTH, Officer, Mr. HENRY,
SERENADERS, SOLDIERS, and ALGUAZILS,
By Messrs. Caulfield, Henry, Hemes, Ellis, Moer, &c. Messdms. Henry, Smith, Kendall, Wood, Phennick, Caulfield, &c.

Rosina, (second time) Miss PATON,
Marcellina, Mrs. GARRICK.

Previous to which, the New Comedy of

JOHN BUZZBY;

Or, a Day's Pleasure.

The Characters by

Mr. BAKER, Mr. JOHNSON,
Mr. W. WEST, Mr. FAULKNER,
Mr. TERRY,
Mr. OXBERRY, Mr. TAYLEURE,
Mr. HAMMOND, Mr. C. JONES,

Mrs CHATTERLEY,
Miss BOYCE, Mrs PEARCE.
Mrs. JOHNSTON,

To-morrow, The Hypocrite, with The Marriage of Figaro.